

edward johnson building  
faculty of music  
university of toronto



SUNDAY CONCERTS

LORAND FENYVES, *violin*

VLADIMIR ORLOFF, *cello*

JOHN KRUSPE, *piano*

STRING ENSEMBLE

Violin

Giséle Dalbec  
Monica Duschene  
Valerie Legge  
Ron Mah  
Claudia Martin  
Wendy Rose  
Hlif Sigurdjonsdottir  
Marianne Urke

Viola

Arthur Jansen  
Douglas McNabney

Cello

Dorothy Lawson  
Olga van Kranendonk

Double Bass

Viliu Varik

Continuo - Professor John Beckwith

SUNDAY, OCTOBER 29, 1978

3 P.M.

WALTER HALL

## PROGRAM

### Preludes and Fugues from the Well-Tempered Clavier

BWV846-893

J. S. Bach

Prelude and Fugue in Eb Major Book II

Prelude and Fugue in C# Major Book I

Prelude and Fugue in C# Minor Book I

Prelude and Fugue in B Major Book I

Prelude in B Minor Book I

The collection of forty-eight preludes and fugues, as the title indicates, celebrates the use of equal-tempered tuning with a prelude and fugue in each of the twenty-four major and minor keys. Among the less conventional keys encompassed in the plan, is C# major (seven sharps) the occurrence of which comprises the very first use of it. Formally, the preludes and fugues reveal great diversity. In addition to the older type of prelude characterized by a freely improvisatory nature, many of the preludes take their shape from other forms. Of the selections on this program, the C# minor prelude is modelled on the aria, the B minor prelude employs a trio sonata texture, while the prelude in C# major and B major are constructed as two- and three-part inventions respectively. The fugues include fugues for three voices (C# major), four voices (B major and B minor), and five voices (C# minor). The first book is dated 1722 although eleven of its preludes had occurred previously in the Klavierbüchlein for Friedemann Bach (1720). The second book was compiled in 1744 and contains both early and late selections. Neither of the two books was published by Bach. Editions began appearing in 1799, 1800 and 1801.

John Kruspe - piano

### Suite No. 3 in C major for unaccompanied violincello J. S. Bach

BWV-1009

Prelude - Allemande - Courante - Sarabande - Bourrée I  
Bourrée II - Gigue

This suite is one of a set of six suites for unaccompanied cello dating like the violin sonatas, from ca. 1720. The suites are thought to have been written for Christian Ferdinand Abel who was cellist



and viola da gamba player in the Köthen orchestra which Bach conducted from 1717-1722. The standard order of dances of the German suite is used in all six suites and consists of a prelude, allemande, courante, sarabande, menuet or bourrée or gavotte, and gigue. The optional dance in the present suite consists of a pair of bourrées that contrast in key and texture, and are arranged thus: bourrée I -bourrée II -bourrée I. If each of the suites is considered to display one particular aspect of writing for the cello, the third suite might be said to feature the sonorities produced by open strings, for this element recurs in all the movements.

Vladimir Orloff - cello

### I N T E R M I S S I O N

Partita in E major for unaccompanied violin BWV-1006

Preludio - Loure - Gavotte en Rondeau - Menuet I - Menuet II  
Bourrée - Gigue

The Partita in E belongs to a set of three sonatas and three partit for unaccompanied violin dating from ca. 1720. The polyphonic treatment of a melody instrument is an example of the Baroque practice of transferring the musical idiom of one instrument to another. In this instance, the keyboard idiom is transferred to the violin. It is not surprising, therefore, that parts of the sonatas were subsequently transcribed for keyboard. In the case of the Partita in E, the Preludio was arranged for the organ part of the Sinfonias of both cantatas 120a "Wir danken dir Gott" (before 1728) and 29 "Herr, Gott, Beherrscher aller Dinge" (1731). In formal construction, the Partita in E consists of a free arrangement of dances, beginning with a preludio, followed by a loure, gavotte en rondeau, menuet I, menuet II, bourrée, and gigue.

Concerto in D minor BWV-1052

J. S. Bach

Allegro

Adagio

Allegro

The present arrangement for solo violin and string orchestra is a nineteenth century reconstruction of what is presumed to have been Bach's original setting of a concerto that survives as a transcription for harpsichord. The characteristically violinistic writing of the right hand of the harpsichord suggests its violinistic origins. In addition, there are six other solo harpsichord concerti from the same period (ca. 1730-33) that display similar violinistic features. For three of these, the original violin concerti are extant - interestingly enough, all from ca. 1720 - making it highly probable that the remaining solo harpsichord concerti (save one) are also transcriptions of violin concerti. With these transcriptions, as well as with the writing of concerti for two, three and four harpsichords (the latter a transcription of a Vivaldi concerto for four violins), Bach created the genre of keyboard concerto, for up until then the keyboard had played a solo or continuo role only. The occasion seems to have been provided by the demand for chamber music of the Collegium Musicum of which Bach became director in 1729, and at the same time by his sons' virtuosity on the keyboard. Two further arrangements of the D minor concerto exist as movements of two cantatas: the first movement serves as sinfonia to cantata no. 188 "Ich habe meine Zuversicht" (1728); the first and second movements are used in cantata no. 146 "Wir müssen durch viel Trübsal" (1737). However, the authenticity of the concerto (as well as of both the cantatas) has been disputed. The lost violin concerto itself is conjectured to have been an arrangement of another composer's concerto for an instrument such as a seven-stringed viola d'amore. The unusually passionate character of the concerto has been used to both confirm and deny Bach's authorship. Some of the features considered 'passionate' include the driving energy of the unison ritornellos of the outer movements as well as the use of the minor mode in all three movements (d-g-d).

Lorand Fenyves - violin

Notes by Dorothea Link.

NEXT EVENT: Virtuosi Di Roma, 8.30, October 30, MacMillan Theatre

NEXT CONCERT IN THREE BACH HOURS: January 14, 1979 with Jane Coop, piano, David Smith, organ.